Library of Congress

INFORMATION BULLETIN

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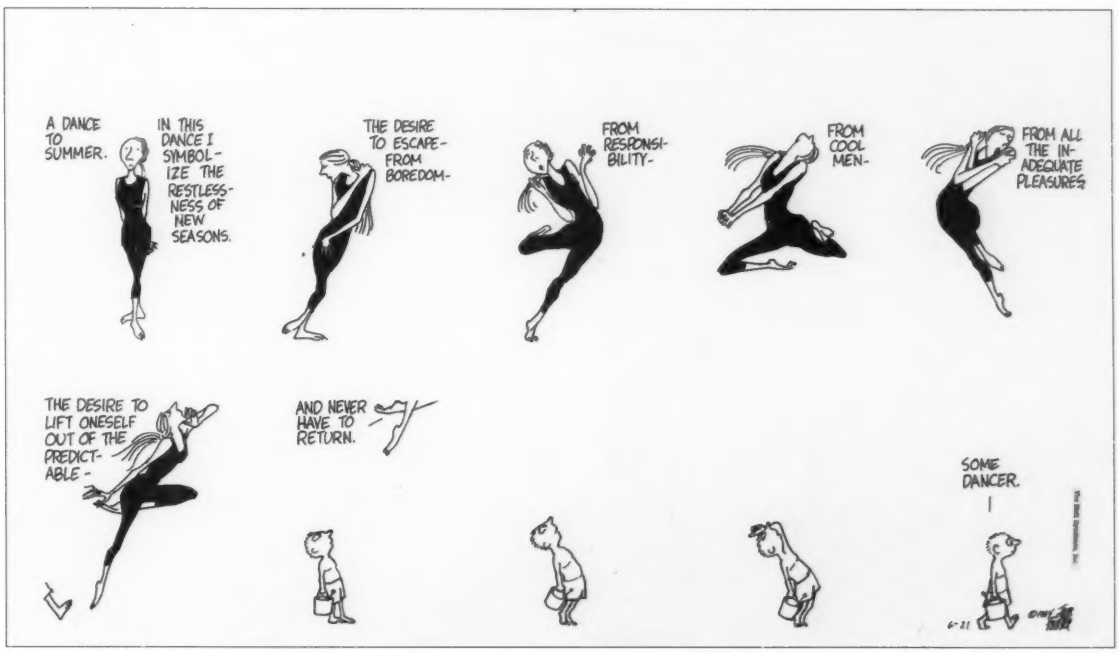
A DANCE TO SUMMER.
IN THIS DANCE I SYMBOL-IZE THE RESTLESS-NESS OF NEW SEASONS.
THE DESIRE TO ESCAPE-FROM BOREDOM-
FROM RESPONSI-BILITY-
FROM COOL MEN-
FROM ALL THE IN-ADEQUATE PLEASURES
THE DESIRE TO LIFT ONESELF OUT OF THE PREDICT-ABLE-
AND NEVER HAVE TO RETURN.
SOME DANCER.

The Jules Feiffer Collection

Library of Congress
INFORMATION BULLETIN
Vol. 55, No. 19
November 4, 1996

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: "A Dance to Summer," by Jules Feiffer, Jan. 25, 1964.

Cover Story: Cartoonist, novelist and script writer Jules Feiffer has been making Americans laugh — and think — about the state of the world since he was a teen. He recently gave a collection of his works to the Library, and an exhibition celebrates that gift. Mr. Feiffer also lectured at the Library. 400

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available over the Internet. On World Wide Web, use the following address: gopher://marvel.loc.gov/11/loc/pubs/lcib. On Gopher, connect to marvel.loc.gov and look under "Events, Facilities, Publications and Services."

Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC Information Bulletin, Public Affairs Office, Library of Congress, Washington, DC 20540-1610.

GUY LAMOLINARA, Editor
SHARON WINFIELD, Production

News from the National Digital Library

Digital Library Is Finalist in NII Awards Program

The American Memory historical collections, available from the National Digital Library (NDL) Program of the Library of Congress, are among the six finalists in the Education category of the National Information Infrastructure (NII) Awards Program, one of the leading forums for the recognition of "extraordinary achievement" on the Internet.

American Memory, one of 60 finalists in 10 categories, was chosen from a field of nearly 1,000 nominees. The NII Awards Program recognizes work in 10 categories that "touch on all areas of America's work, play and community life."

"The Library is honored to be recognized as a major contributor to the intellectual content of this electronic era," said Dr. Billington. "We are firmly committed to making universally accessible our rich holdings to help revitalize education and literacy nationwide."

American Memory (http://www.loc.gov/) is a project that aims to make freely available on the Internet millions of rare Library of Congress items relating to American history. Current on-line collections include selected Civil War photographs of Mathew Brady; papers and photographs donated by Harry Houdini; daguerreotype photographs; documents relating to slavery, the civil rights movement and women's suffrage; sound recordings of political leaders; and early motion pictures of vaudeville acts, the San Francisco earthquake of 1906 and other subjects.

"The finalist award to American Memory is an outstanding achievement and a real acknowledgment of the Library of Congress's creativity in using electronic communications to create new possibilities," said James Hake, chairman of the NII Awards Program. "The Library serves as an example of the kind of leadership and dedication that are critical to our continued development as an information-era society."

The winners will be announced during a ceremony to be held Dec. 3 in New York City. A complete list of finalists is available from the National Information Infrastructure web site at http://www.gii-awards.com/.

Nominees in the NII Awards Program range from corporations and entrepreneurs to community organizations and individuals. They are competing for awards in Arts and Entertainment, Business, Children, Community, Education, Next Generation, Government and Health, and in two special awards, the NII Public Access Awards, sponsored by the U.S. Postal Service, and the NII Telecollaboration Award, sponsored by AT&T. Categories are presided over by separate panels of judges comprised of recognized experts in each area.

The NII Awards Program is made possible by a wide range of supporters, including IBM, the sponsor of this year's awards ceremony.

"IBM is delighted to support the NII Awards," said Irving Wladawsky-Berger, general manager of IBM's Internet Division. "The NII Awards recognize leaders who have successfully applied network technology and addresses issues of how society works with information in a connected world."

Only two years old, the NII Awards Program has emerged as the one of the most important competitions for recognition of Information Superhighway uses. It has won praise from a broad range of industry and community leaders, including Vice President Albert Gore, who cited the NII's efforts to reward and showcase especially beneficial uses of the Information Superhighway. The NII Awards are supported by more than 70 sponsors. More information about the NII Awards is available at http://www.gii-awards.com.

Global Library Project Continues Winning Ways

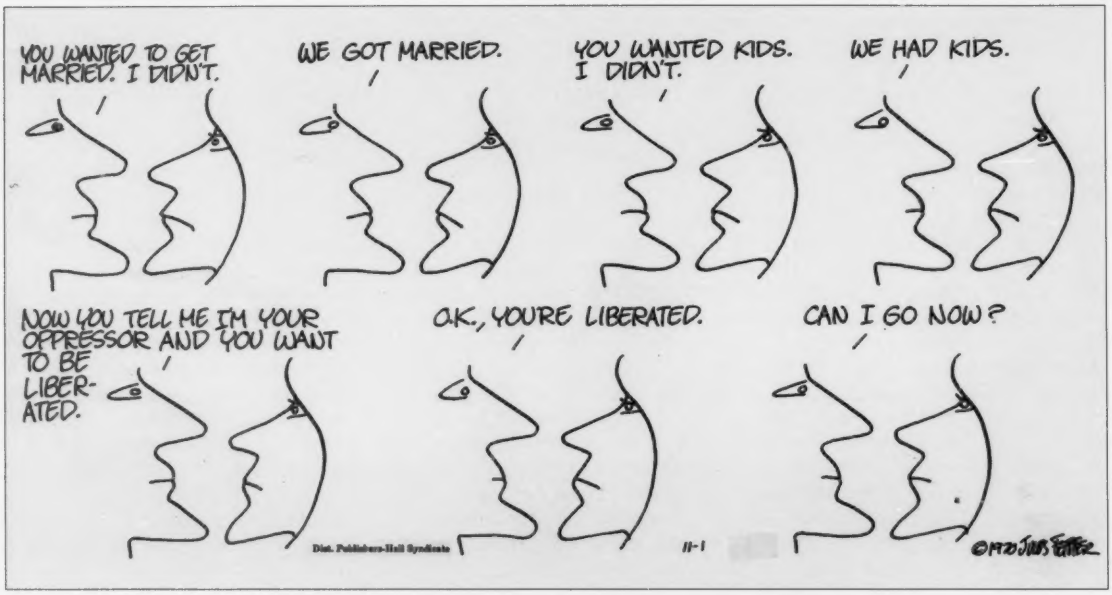
"Communication : The Human Imperative," a 13-part series produced by the Library's Global Library Project and the Knowledge TV cable channel of Jones Intercable, has been honored at the Worldfest-Charleston International Film and Video Competition. The premiere episode from the series, "Freezing Time: Photography as Visual Archeology," received the Gold Award in the category of Informational/Cultural/Historical Programs.

Worldfest-Charleston attracts submissions worldwide. This year, 29 feature films premiered and 19 award-winning film shorts were shown at the festival held Nov. 2-10 in Charleston, S.C.

"Freezing Time" and "The Mightiest Sword: Development of Written Language," another episode in the series, have already been awarded prestigious Telly Awards. In June the National Education Association honored the series with an important broadcasting award, its 17th annual "Award for the Advancement of Learning Through Broadcasting."

The series makes extensive use of the archival collections of the Library of Congress and prominently features scholarly experts from throughout the Library.

Production of the series is nearing completion. The final two shows, "Music: Evocative Communication" and "Communication: The Human Imperative," a compendium of the entire series, are in their final weeks of production. Each of the shows will air on the Knowledge TV cable channel the last Saturdays in December and January, respectively.


YOU WANTED TO GET MARRIED. I DIDN'T.
WE GOT MARRIED.
YOU WANTED KIDS. I DIDN'T.
WE HAD KIDS.
NOW YOU TELL ME IM YOUR OPPRESSOR AND YOU WANT TO BE LIBER-ATED.
O.K., YOU'RE LIBERATED.
CAN I GO NOW?
Dist. Publishers-Hall Syndicate
11-1
©1970 Jules Feiffer

"You Wanted to Get Married, I Didn't Inside," Oct. 29, 1970

A Man Who Makes Us Worry

Jules Feiffer Donates His Papers to the Library

by Harry L. Katz

For 40 years Jules Feiffer has made Americans worry.

In his cartoons, books, plays and films he has questioned the motives of political leaders, challenged new and old assumptions about male and female relationships and exposed angst and alienation in modern urban society. The quality and variety of his work have won him wide recognition. His honors include a 1961 Academy Award for the animated version of his short story "Munro" and the 1986 Pulitzer Prize for editorial cartooning. In 1995 he was elected to the American Academy of Arts and Letters.

Asked to identify the elements linking all his satirical endeavors, Mr. Feiffer said he tries to show "the mess that all of us are in, and to some extent humanize it and perhaps give us more patience with it."

Mr. Feiffer's cartoon strip has appeared weekly in the *Village Voice* since 1956 and in syndication since 1959, while the numerous cartoon compilations, novels and scripts for plays and films he has produced since the 1960s have made him one of the foremost satirical writers in America. His early plays, such as *Little Murders*, *Carnal Knowledge* and *The White House Murder Case*, continue in repertory throughout the country, a tribute to their lasting appeal. Most recently, Mr. Feiffer has published two books for older children, extending his influence to a new generation.

On Oct. 19 the Library opened an exhibition marking Jules Feiffer's gift to the Library of Congress of his literary archives, including manuscripts and typescripts, and a large selection of original cartoon drawings. Containing both false starts and finished products, the archives demonstrate Feiffer's intellectual breadth and document his working methods, evolving styles and changing techniques. Furthermore, they reveal Feiffer's growth as an artist and writer, and chronicle 40 years of rapid social and political change in urban America from his unique perspective.

Born in 1929, Mr. Feiffer first attracted attention in October 1956 when he introduced in the pages of Manhattan's weekly *Village Voice* an innovative cartoon feature that elevated the genre to new heights of sophisticated social and political satire. First called "Sick, Sick, Sick" and later simply "Feiffer," the feature resembled neither the standard political cartoon nor the conventional comic strip. Mr. Feiffer had created something new: a serial cartoon, with a New York flavor, that combined the impact of political cartoons with the narrative power of comic strips in a seamless blend of words and images. It was a comic strip

for grownups, which Mr. Feiffer used as a vehicle for trenchant soliloquies and dialogues about life, love, power, hypocrisy, violence and despair.

Witty, cynical, ironic, sometimes abstract and often angry, Mr. Feiffer's cartoon commentaries helped extend the limits of acceptable intellectual discourse during the early Cold War era. He satirized the military when Cold War tensions were high, and questioned the universal American Dream as millions of Americans looked optimistically to the future.

After several years of successful cartooning for the *Village Voice*, Mr. Feiffer tired of explaining the meaning of the strip's title and changed it. He later recalled, "*Time* and *Newsweek* labeled what we did as sick humor. I replied that it was not sick humor, but that society was sick, you understand? and that I was commenting on a sick society. ... I turned blue explaining myself. Eventually, it was simpler to drop the title 'Sick, Sick, Sick' and rename the cartoon 'Feiffer.'"

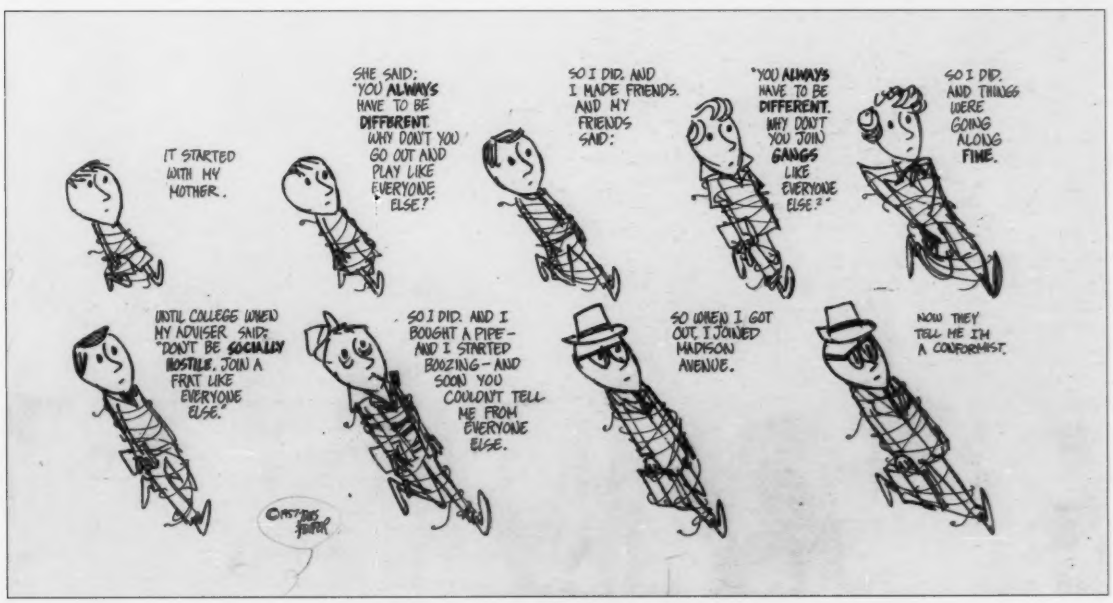
From an early age, Mr. Feiffer aspired to be a cartoonist. He grew up in the Bronx during the Depression, when the newspaper funnies were in their heyday and the first modern comic books had just been published. He read comic strips and comic books voraciously, drew his own and spent endless hours studying the work of professional cartoonists. "My idea of going to school was to mark time until I got into the comic-strip business," he later recalled. Mr. Feiffer realized that ambition in 1946, when he went to work as an assistant to Will Eisner, creator of the comic book "The Spirit" and a legendary figure in American cartooning.

Mr. Feiffer reached a turning point in his career when he was drafted into the Army during the Korean War: "I was ... thrown into a world that was antagonistic to everything I believed in, on every conceivable level. In a war that I was out of sympathy with, and in an army that I despised. ... After two years of discovering hate, I turned into a satirist."

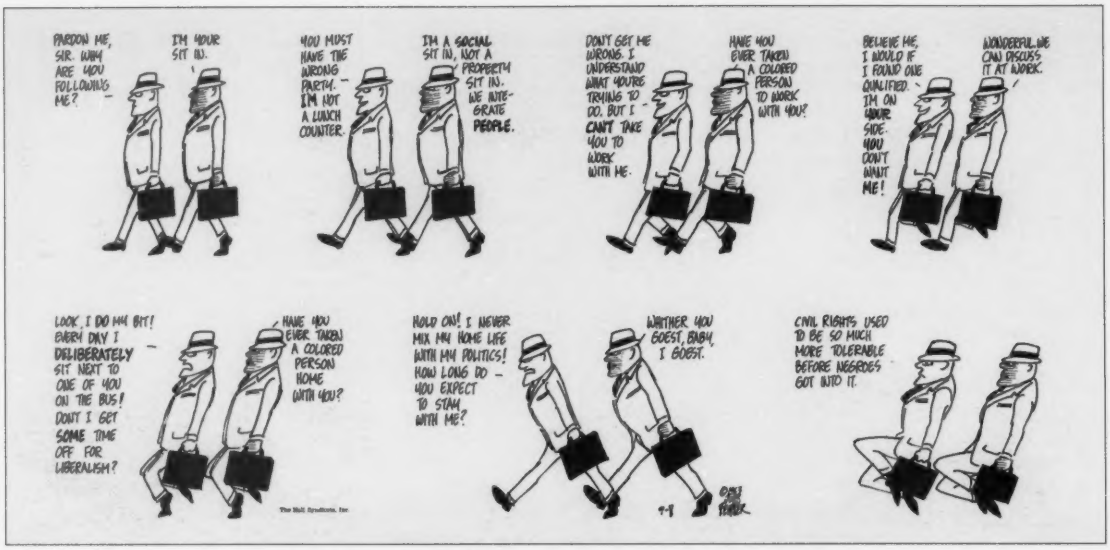
While in the Army, he developed an illustrated short story in which the Army drafts a 4-year-old boy named Munro and refuses to discharge him. Although it remained unpublished for many years, this first satiric exercise gave Feiffer confidence and a new direction, which ultimately led to his debut in the *Village Voice*. By 1959, in addition to his weekly appearance in the *Voice*, Mr. Feiffer's cartoons were syndicated nationally and widely available in two popular compilations, *Sick, Sick, Sick: A Guide to Non-Confident Living* and *Passionella and Other Stories*.

During the turbulent 1960s, Mr. Feiffer's graphic ruminations on civil rights, relations between the sexes, poverty, the peace movement, the generation gap and the Vietnam War struck a responsive chord. He was prolific, producing numerous cartoon compilations, including *Feiffer's Album*, *Feiffer on Civil Rights* and *Feiffer's Marriage Manual*. Over time, he continued to refine his drawing techniques, consciously developing a repertoire of styles that complemented his cartoon text; spare, simple images unfold frame by frame and entice the eye without distracting the mind from his potent message. "I thought that the quieter the drawing was, the more strong the effect would be," he has said.

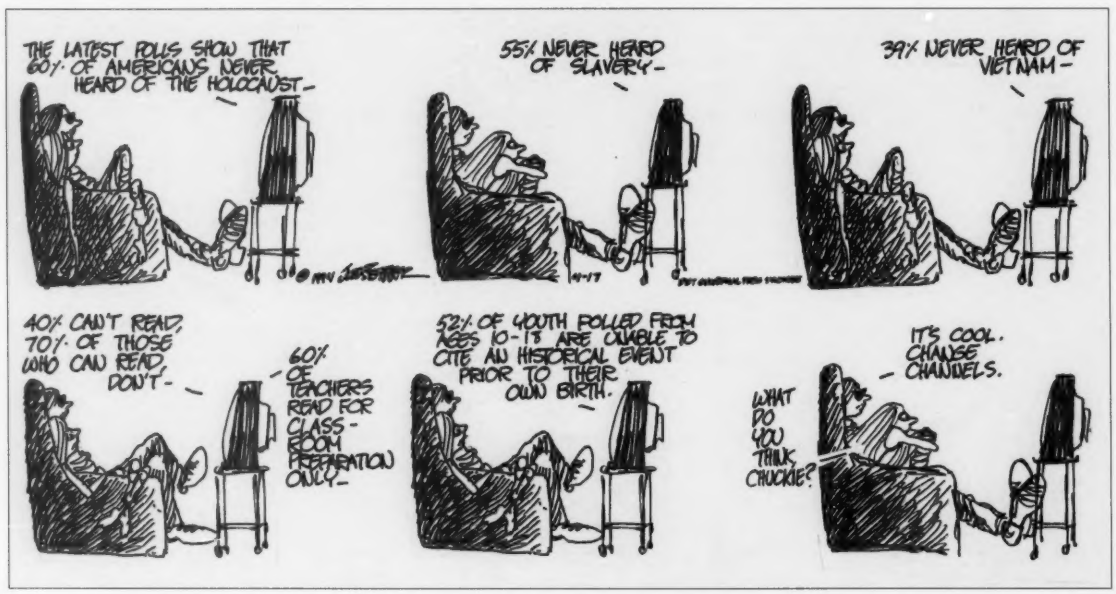
Both a student and subject of psychoanalysis, Mr. Feiffer has brought


IT STARTED WITH MY MOTHER.
SHE SAID: "YOU ALWAYS HAVE TO BE DIFFERENT. WHY DON'T YOU GO OUT AND PLAY LIKE EVERYONE ELSE?"
SO I DID. AND I MADE FRIENDS. AND MY FRIENDS SAID:
"YOU ALWAYS HAVE TO BE DIFFERENT. WHY DON'T YOU JOIN GANGS LIKE EVERYONE ELSE?"
SO I DID. AND THINGS WERE GOING ALONG FINE.
UNTIL COLLEGE WHEN MY ADVISER SAID: "DON'T BE SOCIALLY HOSTILE. JOIN A FRAT LIKE EVERYONE ELSE."
SO I DID. AND I BOUGHT A PIPE – AND I STARTED BOOZING – AND SOON YOU COULDN'T TELL ME FROM EVERYONE ELSE.
SO WHEN I GOT OUT, I JOINED MADISON AVENUE.
NOW THEY TELL ME I'M A CONFORMIST.

"It Started with My Mother," May 29, 1957


PARDON ME, SIR. WHY ARE YOU FOLLOWING ME?
I'M YOUR SIT IN.
YOU MUST HAVE THE WRONG PARTY. I'M NOT A LUNCH COUNTER.
I'M A SOCIAL SIT IN, NOT A PROPERTY SIT IN. WE INTEGRATE PEOPLE.
DON'T GET ME WRONG. I UNDERSTAND WHAT YOU'RE TRYING TO DO. BUT I CAN'T TAKE YOU TO WORK WITH ME.
HAVE YOU EVER TAKEN A COLORED PERSON TO WORK WITH YOU?
BELIEVE ME, I WOULD IF I FOUND ONE QUALIFIED. I'M ON YOUR SIDE. YOU DON'T WANT ME!
WONDERFUL. WE CAN DISCUSS IT AT WORK.
LOOK, I DO MY BIT! EVERY DAY I DELIBERATELY SIT NEXT TO ONE OF YOU ON THE BUS! DON'T I GET SOME TIME OFF FOR LIBERALISM?
HAVE YOU EVER TAKEN A COLORED PERSON HOME WITH YOU?
HOLD ON! I NEVER MIX MY HOME LIFE WITH MY POLITICS! HOW LONG DO YOU EXPECT TO STAY WITH ME?
WHITHER YOU GOEST, BABY, I GOEST.
CIVIL RIGHTS USED TO BE SO MUCH MORE TOLERABLE BEFORE NEGROES GOT INTO IT.

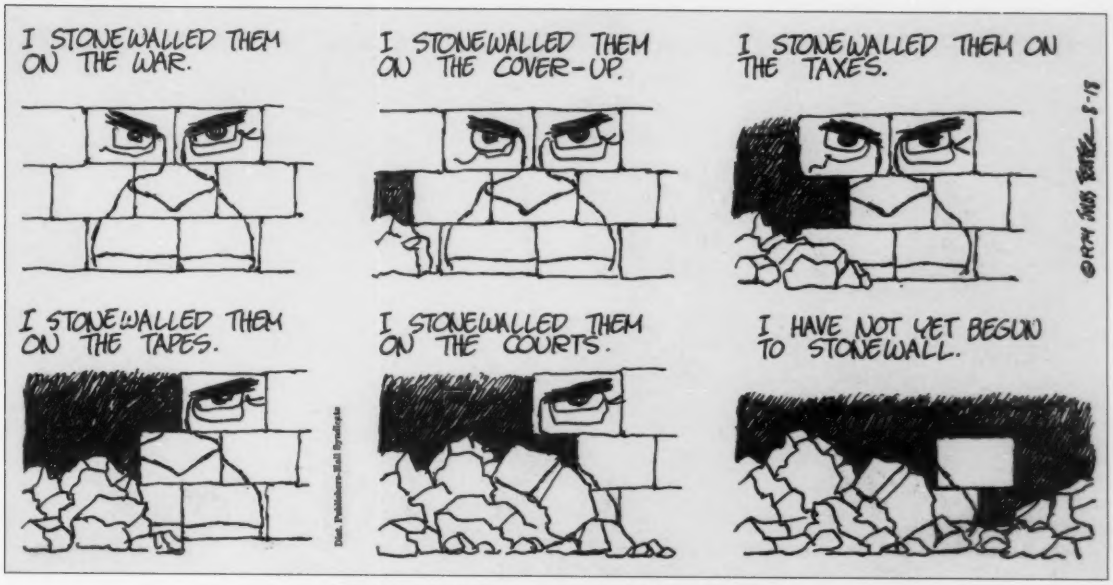
"Pardon Me, Sir. Why Are You Following Me?" Sept. 5, 1963


THE LATEST POLLS SHOW THAT 60% OF AMERICANS NEVER HEARD OF THE HOLOCAUST.
55% NEVER HEARD OF SLAVERY.
39% NEVER HEARD OF VIETNAM.
40% CAN'T READ, 70% OF THOSE WHO CAN READ, DON'T.
60% OF TEACHERS READ FOR CLASS-ROOM PREPARATION ONLY.
52% OF YOUTH POLLED FROM AGES 10-18 ARE UNABLE TO CITE AN HISTORICAL EVENT PRIOR TO THEIR OWN BIRTH.
WHAT DO YOU THINK, CHUCKIE?
IT'S COOL. CHANGE CHANNELS.

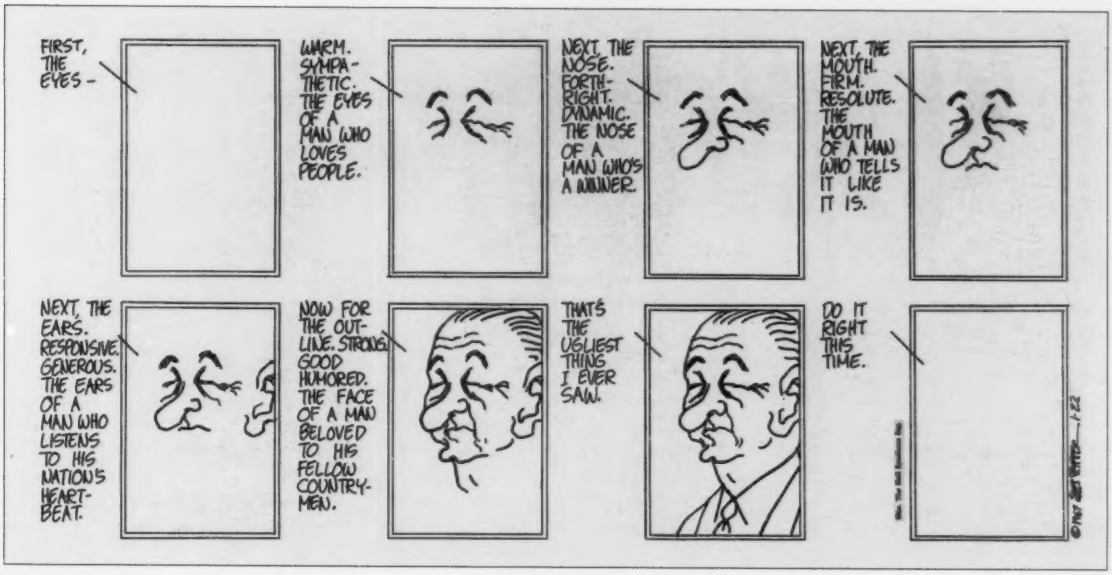
"The Latest Polls Show That 60% of Americans Never Heard of the Holocaust," April 19, 1994

his intimate knowledge of the process to bear on his cartoons in striking fashion. He illustrates themes of alienation, despair and self-absorption through characters overwhelmed by failed expectations or by the pressures of daily life. Those who thrive, or simply survive, do so through avoidance, rationalization and manipulation. Mr. Feiffer caricatures the minds and thoughts as well as faces of his subjects, revealing with devastating clarity the lengths to which people may go to deceive others and themselves.

"When we're born we learn very fast from our parents and our relatives that they often don't mean what they say," he has said. "So we learn that there are certain codes, and they apply to some people and not to other people.... I became a kind of spy whose job it was to


I STONEWALLED THEM ON THE WAR.
I STONEWALLED THEM ON THE COVER-UP.
I STONEWALLED THEM ON THE TAXES.
I STONEWALLED THEM ON THE TAPES.
I STONEWALLED THEM ON THE COURTS.
I HAVE NOT YET BEGUN TO STONEWALL.

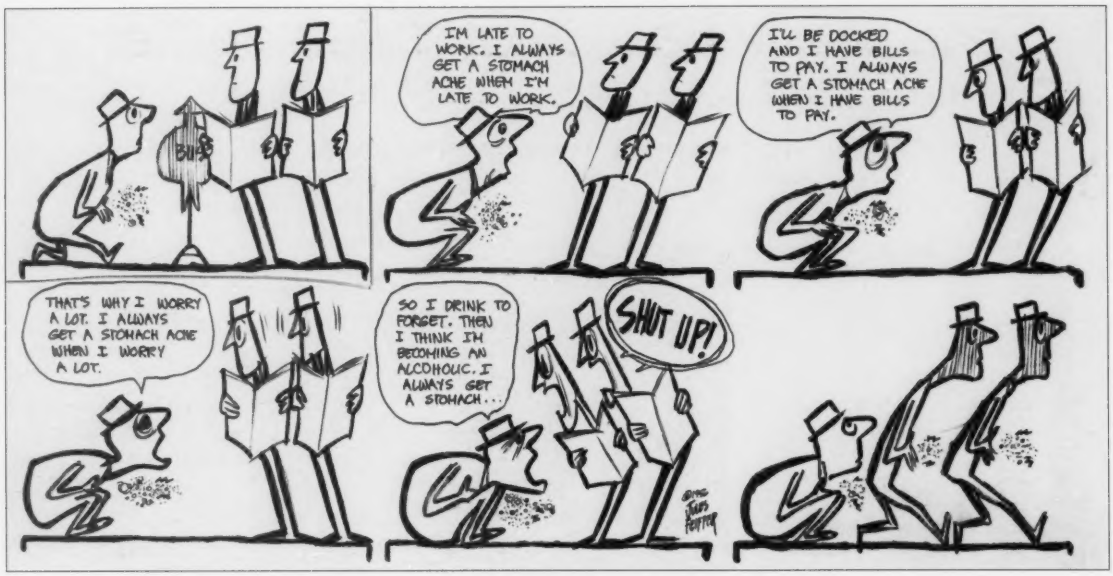
"I Stonewalled Them on the War," July 18, 1974


FIRST, THE EYES -
WARM. SYMPATHETIC. THE EYES OF A MAN WHO LOVES PEOPLE.
NEXT, THE NOSE. FORTHRIGHT. DYNAMIC. THE NOSE OF A MAN WHO'S A WINNER.
NEXT, THE MOUTH. FIRM. RESOLUTE. THE MOUTH OF A MAN WHO TELLS IT LIKE IT IS.
NEXT, THE EARS. RESPONSIVE. GENEROUS. THE EARS OF A MAN WHO LISTENS TO HIS NATION'S HEARTBEAT.
NOW FOR THE OUTLIVE. STRONG. GOOD HUMORED. THE FACE OF A MAN BELOVED TO HIS FELLOW COUNTRYMEN.
THAT'S THE UGLIEST THING I EVER SAW.
DO IT RIGHT THIS TIME.

"First the Eyes," Jan. 19, 1967

figure out these codes so that I could understand them, and that's what a lot of my work ended up being about. Decoding, decoding, decoding. Decoding women's conversations and what they meant, decoding men, decoding bosses, decoding parents."

Although Feiffer has intermittently addressed such pressing social and political issues as nuclear war and racism, he has focussed on intimate human dilemmas. "The hardest thing anybody does in life is live successfully with one other person," he has stated. "Harder than climbing mountains, harder than fighting a war." His cartoons portray a psychological battlefield of tactical advances and retreats as men and women struggle to either gain the upper hand or simply understand their partners' motives.


I'M LATE TO WORK. I ALWAYS GET A STOMACH ACHE WHEN I'M LATE TO WORK.
I'LL BE DOCKED AND I HAVE BILLS TO PAY. I ALWAYS GET A STOMACH ACHE WHEN I HAVE BILLS TO PAY.
THAT'S WHY I WORRY A LOT. I ALWAYS GET A STOMACH ACHE WHEN I WORRY A LOT.
SO I DRINK TO FORGET. THEN I THINK I'M BECOMING AN ALCOHOLIC. I ALWAYS GET A STOMACH...
SHUT UP!

Feiffer's first cartoon to appear in the *Village Voice* was "I'm Late to Work," Oct. 24, 1956

Alienation, isolation and conflict abound as his characters' succumb to bullying, dishonesty and unrequited love.

Nine presidents, from Dwight Eisenhower to Bill Clinton, have taken the oath of office since Mr. Feiffer began his remarkable run in the *Village Voice*, and he has skewered them all. Democratic, Republican, conservative and liberal politicians alike have been subjected to his deft cartoon attacks on what he sees as corruption, hypocrisy and deceit in public office. Like other editorial cartoonists, he uses the politicians' own excesses against them. Unlike most of his colleagues, however, who work against daily deadlines in a single-panel format, Feiffer's weekly six- or eight- panel strip affords him more time and space to devise complex commentaries that go behind the headlines and, imaginatively into the minds of his subjects.

Beginning in the early 1960s, to reach a broader audience, Mr. Feiffer began writing novels, plays and films. He published his initial novel, *Harry the Rat with Women*, in 1963, and theatrical success came in 1967 with the London opening of his first full-length play, *Little Murders*, a dark satire on family life in a city overwhelmed by violence. Such subsequent productions as *The White House Murder Case* (1970), and the film version of his play *Carnal Knowledge* (1971) advanced Mr. Feiffer's reputation as a leading American dramatist and one of the most versatile satirists in America.

Over the past two decades, Mr. Feiffer has continued his literary and artistic achievements. The list of plays produced from his scripts has grown to include, among others, *Knock, Knock* (1974), *Grownups* (1982), *Elliot Loves* (1988) and *Anthony Rose* (1989). He wrote the screenplay for the 1980 live-action film *Popeye*, drawing heavily on his knowledge of early American comic strips. In 1989 his screenplay for the film *I Want to Go Home*, not released in the United States, won the award for best screenplay at the Venice Film Festival.

More recently, he has published two illustrated children's books. In *The Man in the Ceiling* (1993), he recounts the struggles of a Feiffer-like boy cartoonist to gain acceptance and self-confidence. His most recent book, *A Barrel of Laughs, A Vale of Tears* (1995), tells the tale of Roger, a happy, thoughtless prince whose comically perilous quest prepares him for the responsibilities of life, love and kingly rule. Finally, *Feiffer* still appears each week in the *Village Voice* and syndication. The gift of his cartoons and manuscripts to the Library of Congress — to the American people — enriches our understanding of his remarkable career and underscores the relevance of satirical art and literature in the latter half of the 20th century.

The exhibition and accompanying brochure were prepared with support from the Caroline and Erwin Swann Memorial Fund for Caricature and Cartoon. The Swann Fund supports a continuing program of preservation, cataloging, acquisition, exhibition and publication in the related fields of cartoon, caricature and illustration.

"Jules Feiffer: Cartoons and Manuscripts," a Caroline and Erwin Swann Memorial exhibition, runs through Jan. 31 in the Madison Foyer of the Madison Building.

Harry L. Katz is Curator of Popular and Applied Graphic Art in the Prints and Photographs Division.

The Many Facets of Jules Feiffer

Cartoonist Delivers Lecture at Exhibition Opening

The talents of cartoonist, playwright, screenwriter and novelist Jules Feiffer were in evidence during an illustrated lecture at the Library on Oct. 19 in the Montpelier Room.

The lecture was sponsored by the Center for the Book and coincided with the exhibition of Mr. Feiffer's gift to the Library, a major portion of his works, including manuscripts, typescripts and a large selection of original cartoon drawings.

"My mother, Rhoda Davis Feiffer, saved all of my drawings and every scrap of paper," said Mr. Feiffer. "She was the only Jewish mother that thought that being a cartoonist was an honorable profession."

Mr. Feiffer opened his lecture with a showing of his animated film "Munro," about a 4-year-old boy who finds himself drafted into the Army, which refuses to discharge him.

From the time he was a child, Mr. Feiffer aspired to be a cartoonist. "I was a boy cartoonist living in the Bronx during the Depression with friends living in the other boroughs of New York," he said. Mr. Feiffer used to sell his comics on street corners, competing with the boys who were selling real comic books.

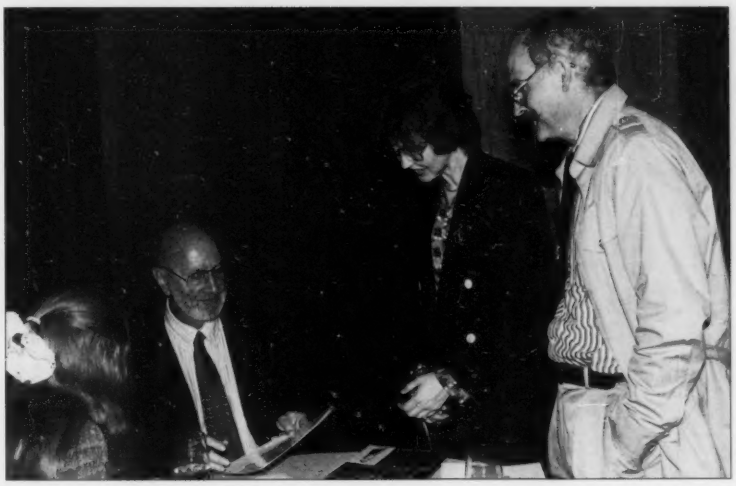
Some of the cartoonists and strips that influenced Mr. Feiffer include "Little Jimmy" by Jimmy Swinnerton and "Skippy" by Percy L. Crosby. "The comics create a universe. Even 'Popeye' had a rudimentary sophistication about it," said Mr. Feiffer. "Its wit and style, though unrecognizable, can be compared to [that of] W.C. Fields."

In the 1930s many Jews began producing comics as a way of assimilating into American society. According to Mr. Feiffer, two Jewish men, Jerry Siegel and Joe Shuster, created "Superman" as a way of opposing anti-Semitism in America and abroad. "Every boy wants to be invincible, to fight, kill and maim ... and Superman does those things, except he is heroic," said Mr. Feiffer. Superman was a metaphor for fighting evil, such as the Nazis. "Superman really came not from Krypton, but from the planet Poland," he said.

In 1946 Mr. Feiffer, age 16, went to work as an assistant to Will Eisner, cre-

Yusef El-Amin

Jules Feiffer answered questions from the audience during a session moderated by John Cole of the Center for the Book.



Yusef El-Amin

Feiffer signed books at the reception following the talk, attended by Martha Hopkins, exhibits director.

ator of the comic book "The Spirit." Eisner allowed Mr. Feiffer to realize his ambition and gave him a back page of the comic book. Mr. Feiffer created a strip called "Clifford" about a kid from the Bronx. "To get even with Eisner," Mr. Feiffer said, "I would have Clifford parodying 'The Spirit.' I had to get my hostilities out." Mr. Feiffer said. "I had problems, and it was coming out in my work even then."

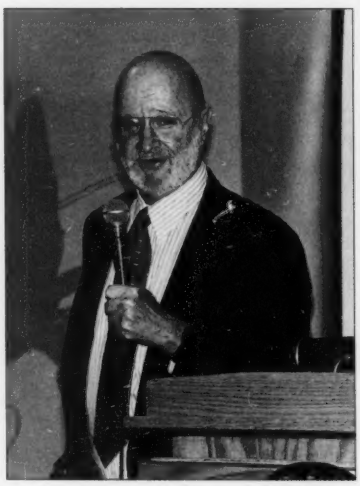
Mr. Feiffer attracted national attention in October 1956, when he debuted in the *Village Voice* with an innovative cartoon featured first called "Sick, Sick, Sick" and later renamed "Feiffer". "It was Eisenhower and the bomb that pushed me into politics, but it was the matter of the Cold War that really upset me," he said.

Some of the political cartoonists who influenced Mr. Feiffer include Herblock, "the master of the pre-McCarthy period"; Robert Minor, "the man who introduced the grease crayon" for drawing cartoons; Art Young, "the spirit behind political cartooning"; and Walt Kelly, who produced "Pogo". "Kelly was forthright with political satire and criticism," said Mr. Feiffer.

Yusef El-Amin

Harry Katz, curator of the exhibition, and *Washington Post* editorial cartoonist Herblock discuss Feiffer's legacy.

The audience was also saw another side of Mr. Feiffer's talents: He created voices for of all of his characters and mimicked the voices of many of America's leaders. Mr. Feiffer lampooned Lyndon B. Johnson, Robert Kennedy, Gerald Ford, Jimmy Carter, Ronald Reagan, George Bush, Pat Buchanan and many others. After showing a strip on Mr. Buchanan, Mr. Feiffer said that "patriots believe in this country, but they don't want to follow the Constitution."



Yusef El-Amin

The opening included a slide presentation by Feiffer of his work.

As Mr. Feiffer discussed his work the audience viewed slides of his cartoons on civil rights, poverty, economics, talk shows, children's rights and the relationship between the sexes.

An accomplished author and illustrator of children's books, Mr. Feiffer has published two books for preadolescents. "My career is now focused on children's books," he said. Mr. Feiffer showed the audience a drawing from his recent book, *A Barrel of Laughs, A Bale of Tears*, which tells of Roger, a thoughtless prince whose comical journey prepares him for the burdens of the throne. Mr. Feiffer gave the audience a preview of his current work, about a boy who becomes part of the adventure book he is reading. "This book will be my full-time work for the next couple of months when I get back to New York."

—Carroll Johnson

Carroll Johnson is in the Interpretive Programs Office.

Home for the Holidays

On Wednesday, Dec. 18, Librarian of Congress James H. Billington will welcome LC alumni (retirees) back to the Library for the traditional holiday festivities. The day's activities will begin at 11 a.m. with a Holiday Program in the Great Hall, Thomas Jefferson Building, and will be followed by a luncheon at noon for LC alumni only (retired staff members) in the Montpelier Room, sixth floor, James Madison Memorial Building.

Invitations will be mailed to LC alumni during the week of Nov. 18. If you do not receive your invitation, call the Office of Special Events and Public Program, (202) 707-5218.

News from the Center for the Book:
'Building a Nation of Readers' Is Theme for 1997-2000

To remind Americans of the importance of reading to individuals and to the nation, the Center for the Book has chosen "Building a Nation of Readers" as the Library's national reading promotion theme for the years 1997-2000.

"Today we often forget how important reading is to individuals and to democracy itself," said Center for the Book Director John Y. Cole. "This campaign theme is both a reminder and a goal for where we want to be in the year 2000. It continues the work of hundreds of national, state and community coalitions formed in previous Center for the Book reading promotion campaigns and complements the Library of Congress's plans to celebrate its own bicentenary in the year 2000. We invite schools; libraries; educational, civic and government organizations; corporations; professional associations; labor unions; and others to join us in building a nation of readers by organizing and supporting reading promotion and literacy projects that benefit all age groups."

Suggestions about how individuals and organizations can take part in the "Building a Nation of Readers" campaign will be available on the Center for the Book's World Wide Web site (http://lcweb.loc.gov/loc/cfbook) in January 1997. Printed promotional materials will be available in spring 1997. To reserve copies, write the Center for the Book, Library of Congress, 101 Independence Ave. S.E., Washington, DC 20540-4920.

□ **Author of *Ruined by Reading* to Speak at LC on Dec. 6.** Writer Lynne Sharon Schwartz will read from her most recent book, *Ruined by Reading: A Life in Books* (Beacon, 1996) in a program at the Library at noon on Friday, Dec. 6, in the West Dining Room on the sixth floor of the James Madison Memorial Building. Sponsored by the Center for the Book in its Books & Beyond series, the program

Phillipe Cheng

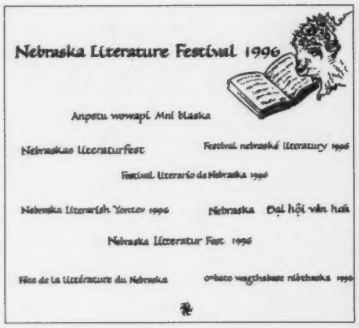
Lynne Sharon Schwartz

is free and open to the public. *Ruined by Reading* has been described as "a deliciously indulgent act of protest for all who treasure the joys of the printed word." Lynne Sharon Schwartz's earlier books include the novels *The Fatigue Artist, Disturbances in the Field, Rough Strife* (nominated for the National Book Award and the PEN/Faulkner First Novel Award), *Leaving Brooklyn* and *Balancing Acts*, as well as two short story collections. She is presently a visiting professor in the writing program at Washington University in St. Louis.

□ **Authors of *The Murrow Boys* to Speak at LC on Dec. 2.** Stanley Cloud and Lynne Olson, the authors of *The Murrow Boys: Pioneers on the Front Lines of Broadcast Journalism* (Houghton Mifflin, 1996), will present a program at the Library at noon on Monday, Dec. 2, in the West Dining Room on the sixth floor of the James Madison Memorial Building. Part of the Center for the Book's Books & Beyond series, the lecture is free and open to the public. *The Morrow Boys*, which tells the story of the pioneering CBS World War II correspondents who worked under the direction of broadcasters Edward R. Murrow, draws in part on the Eric Sevareid Collection in the Library's Manuscript Division. Stanley Cloud, the former Washington bureau chief for *Time*, has also been the magazine's national political correspondent and Saigon bureau chief. Lynne Olson has been a Moscow correspondent for the Associated Press

David Burnett

Authors Lynne Olson and Stanley Cloud will discuss their book, *The Murrow Boys*, at the Dec. 2 Books & Beyond lecture.


Nebraska Literature Festival 1996
Festival nebraské literatury 1996
Festival Literario da Nebraska 1996
Nebraska Literarisch Yontev 1996
Nebraska Đại hội văn hóa
Nebraska Literatur Fest 1996
Fêtes de la Littérature du Nebraska

and the White House correspondent for the *Baltimore Sun*. She and Stanley Cloud are married and live in Washington.

□ **Nebraska Literature Festival 1996.** On Sept. 20 an impersonator of Nebraska author Mari Sandoz (1896-1966) made a special return visit to help the Sixth Annual Nebraska Literature Festival celebrate her 100th birthday. Moreover, she was interviewed by an impersonator for radio broadcaster Mary Margaret McBride, (1899-1976) in a program presented by Barbara Rippey (Sandoz) and Helen Stauffer (McBride). When the interview was over, Ms. Stauffer and Ms. Rippey resumed their roles as Sandoz scholars, answering questions about their portrayals and their own perceptions of Sandoz and her influence.

Center for the Book Director John Y. Cole participated in this year's festival, which was held in Lincoln on Sept. 20-21. The event was sponsored by the Nebraska Center for the Book in cooperation with the University of Nebraska-Lincoln (Department of English, Center for Great Plains Studies, Office of Admissions); the Lincoln Public Schools Foundation; Nebraska Public Radio; the Nebraska Humanities Council; the Nebraska Arts Council; the Wagon Train Project; State Farm Insurance; Ameritas Life Insurance Corp.; and the Lincoln *Journal Star*, which made it possible for Nebraska authors to work with students from more than 50 Nebraska high schools on Sept. 20, which was designated the festival's "high school day."

Maurvene Williams distributed literature and answered questions about the Center for the Book during the 18th annual New York Is Book Country celebration.

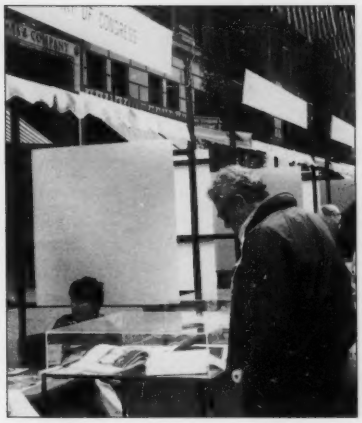
Another feature on Sept. 20 was a well-attended program of roundtable writing workshops and informal readings featuring 18 Nebraska writers. The program was held in downtown Lincoln at the Wagon Train Project, an organization that encourages the literary arts. The 18 topics, each considered for an hour, ranged from "Fleshing Out the Rough Draft of Your Short Fiction" (Paul Eggers) and "Poetry and the Urban Nebraska Experience" (Sandra Yannone) to "Nature Writing: What Does It Mean?" (John Janovy) and "With Innocent Surprise: The Humorous Story Told Gravely" (Leon Satterfield).

The program on Sept. 21 moved to the University of Nebraska campus, where more than 200 people attended events that included panel discussions, readings by Nebraska authors, a book fair and demonstrations and information booths sponsored by literacy, academic and publishing organizations. Symposium topics included "Images of the Plains in Children's Literature," "Buying and Selling Books by Nebraska Authors: The Bookdealer's Perspective," "On the Oregon Trail with John G. Neihardt" and "Willa Cather and the Natural Landscape." In addition, John Cole presented a talk on "The Center for the Book: Supporting the Printed Word in Nebraska."

Another highlight was the presentation of a new Literary Map of Nebraska, produced by the Nebraska English Language Council, and affiliate of the National Council of Teachers of English.

For information about the Nebraska Center for the Book and its activities, contact President Denise Brady, University of Nebraska at Omaha, Omaha NE 68182, phone (402) 554-2773, e-mail dbrady@unomaha.edu.

□ **New York Is Book Country 1996.** The Library of Congress was represented by two exhibit booths on Sept. 29 at the 18th annual celebration of New York Is Book Country, which promoted the theme "Books: A Movable Feast." Between 11 a.m. and 5 p.m., New York City's Fifth Avenue, from 48th to 57th streets, was transformed by 165 exhibit booths into book lovers' row. The booths represented publishers, gen-



A booth featuring winners from the AIGA's book design show was cosponsored by the Center for the Book and the AIGA.

eral and specialty book sellers, small presses and libraries. The street fair included, for browsers and buyers in search of old and rare books, an Antiquarian Row on 53rd Street between Madison Avenue and the Avenue of the Americas. Other attractions included a new interactive Cyber Place exhibit; musical programs and stage presentations; author readings and signings; and programs in public schools, the New York Public Library, art museums and other institutions.

The Library's Center for the Book cosponsored, with Friends of Libraries USA, the "Friends of Books and Libraries" booth. Program Officer Maurvene Williams distributed literature and answered questions about the center and its activities. The second Library of Congress presence was a display, sponsored by the Center for the Book and the American Institute of Graphic Arts (AIGA), featuring the winners of AIGA's recent competition of 50 best-book designs and 50 best-book-cover designs. Both the books and the covers are part of a traveling exhibit that will be seen throughout the country under the sponsorship of regional AIGA chapters and state centers for the book. This is the first project in a partnership that will celebrate the alphabet and literacy through the year 2000. For information, contact the Center for the Book, Library of Congress, 101 Independence Ave. S.E., Washington, DC 20540-4920, phone (202) 707-5221.

MANY NATIONS

A LIBRARY OF CONGRESS RESOURCE GUIDE FOR THE STUDY OF INDIAN AND ALASKA NATIVE PEOPLES OF THE UNITED STATES

This long-awaited guide to the wealth of Indian-related materials at the Library of Congress is organized for easy use by researchers anywhere. Beginning with the Library's general book, periodical, and microform collections, it continues through the specialized collections: Rare Book and Special Collections / Manuscript / Law Library / Prints and Photographs / Geography and Map / Motion Picture, Broadcasting, and Recorded Sound / Music / American Folklife. The guide includes Internet access and reading room information—including bibliographies and finding aids—annotated descriptions of materials, illustration portfolios, and a comprehensive index. Brief essays act as orienting devices to subjects most strongly supported by the Library's collections, from "Early Contacts with Europeans" to "Indian Policy Reform."

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P.O. Box 371954, Pittsburgh, PA 1520-7954
FAX: 202.512.2250 TEL: 202.512.1800
Please make checks payable to Superintendent of Documents
Visa, Mastercard, Discover, NOVUS accepted

Many Nations is the fourth in a series of illustrated resource guides to major subject categories of collections in the Library of Congress. These rich holdings include thousands of books, rare prints, photographs, maps, newspapers, flutes and sound recordings.

Welcome to Washington

LC Offers Tours and Programs During ALA Meeting

The American Library Association will hold its next Midwinter Meeting in Washington. The Library of Congress will offer the following programs for ALA attendees during the conference. **Note that some programs require advance registration.**

All-Conference Reception

Feb. 15, 1997, 7-9 p.m., Great Hall, Thomas Jefferson Building

Join the Library of Congress and the American Library Association to celebrate the centennial of the Thomas Jefferson Building and the recently completed restoration of its grand interior. The largest library in the world invites you for light refreshments in the magnificent Great Hall. Tour the spectacular Main Reading Room, which has been returned to its original splendor. Try out your searching skills on the Library's catalog in the Computer Catalog Center and on its Web site (http://www.loc.gov), which features extraordinary and unique materials from the Library's unparalleled collections. Shuttle buses will be running between the Washington Convention Center, convention hotels and the Library of Congress. Admission is free with your ALA badge.

Presentations

Digital Library Visitors' Center, James Madison Memorial Building, first floor

The following special presentations require a reservation, please fill out the **Presentation Reservation** on the opposite page.

Feb. 15, 1997
9-10 a.m.
"Developing Your Skills on THOMAS"

THOMAS (http://thomas.loc.gov) is an easy-to-use on-line public access system of congressional information named in honor of Thomas Jefferson.

The Great Hall

Features such as "Congress This Week," "Major Legislation" and searches of the THOMAS legislative databases (bill summary and status, bill text, the Congressional Record text, committee reports) will be demonstrated. Useful handouts describing each database will be provided, along with other sources of information and databases available through the THOMAS home page.

10-11 a.m.
"Unleashing the Power of LOCIS"

LOCIS, the Library of Congress Online Information System, accesses bibliographic records in LC's catalog and other LC databases (copyright, federal legislation, braille and audio, foreign law abstracts). Strategies and techniques for effectively using the powerful capabilities of LOCIS will be demonstrated. Where to go for information on how to search LOCIS will be covered.

12-12:30 p.m.
"The Global Legal Information Network"

The Global Legal Information Network (GLIN) is a multinational, intergovernmental cooperative database of legal information from countries in Africa, Asia, Europe and the Americas. This presentation will highlight the origins of GLIN more than 40 years ago, its development and current status. A demonstration, featuring a typical GLIN retrieval station, will show the GLIN model for searching and retrieving abstracts and the full text of laws of GLIN member countries.

12:30-1 p.m.
"The Digitization of Historical Legal Materials"

Much of the paper to be scanned as part of the National Digital Library Program will come from the collections of the Library of Congress Law Library. In this presentation, the focus will be on issues surrounding the digitization of historical legal materials. There will be a demonstration of techniques, developed for the pilot project, for searching and navigating through the collections.

1-3:30 p.m.
"Overview of the National Digital Library Program"

This is a comprehensive presentation on the National Digital Library (NDL) Program at the Library of Congress. Experts in each area will be covering the goals and purpose of the NDL Program, funding issues, the types of collections included, accessing digitized items, producing the digitized images and text, the impact on preservation, hierarchical file management, developing the framework for searching and copyright issues — rights and restrictions. Following the two-hour presentation, a half-hour question-and-answer session is scheduled to respond to questions about the Library of Congress/Ameritech National Digital Library Competition.

3:30-4:30 p.m.
"Developing Electronic Exhibits"

The award-winning electronic exhibits are one of the most popular areas on the Library of Congress Web site. Both beautiful and informative, LC's exhibits have served as a means of interpreting collections and educat-

ing the public about the rich resources of LC and other major international libraries (the Vatican Library, Bibliothèque Nationale de France). How LC's on-site exhibits were transformed into electronic exhibits will be described and demonstrated.

Hispanic Reading Room (LJ 205), Thomas Jefferson Building

2-4 p.m.
"Area Studies Collections and Programs for Scholars"

In 1997 three area studies divisions (Asian, European, and African and Middle Eastern) will be joining a fourth division (Hispanic) in new reading rooms in the Thomas Jefferson Building. Hear about plans for these remarkable collections in their resplendent new quarters. Learn about the Federal Research Division, which produces the popular Country Studies books. Get a briefing on special research opportunities at the Library of Congress and the projects of Scholarly Programs. Selected items of unique interest from the area studies collections will be displayed and informational brochures made available.

Mumford Room, James Madison Memorial Building, sixth floor

2-2:30 p.m.
"Electronic Cataloging in Publication"

This presentation **does not require a reservation.**

Currently, almost 50 publishers are participating in this Library of Congress Cataloging in Publication pilot program. Come to a demonstration, which will include receiving electronic galleys, cataloging on-line and transmitting completed cataloging to a publisher.

2:30-3 p.m.
"Improving Cataloging Productivity"

This presentation **does not require a reservation.**

The bibliographic workstation (BWS) has revolutionized cataloging at the Library of Congress. Building on the BWS base, staff developed customized software to optimize cataloging efficiency. This demonstration shows the latest ClipSearch applications for name authority record creation and access to MARC codes and subject heading strings.

Digital Library Visitors' Center, James Madison Memorial Building, first floor

Feb. 16, 1997
10-11 a.m.
***"Cataloger's Desktop* and *Classification Plus:* An Overview"**

The Cataloging Distribution Service's newest products, providing a wealth of cataloging support tools, will be featured in a computer slide show and demonstration. The hypertext links and full boolean and keyword search capabilities of these Windows-based CD-ROM products will be highlighted.

11 a.m.-12 p.m.
"Developing Your Skills on THOMAS"

See Feb. 15, 9-10 a.m. listing above.

12-1 p.m.
"The Learning Page"

Come to a guided tour of this exciting place on the Library of Congress Web site (http://www.loc.gov). See how to search LC's digitized historical collections by events, people, places, time and topics. Explore the "Learn More About It" area for collections. Discover the e-mail gateway providing support for the exchange of ideas among educators and students. Access teacher-generated project ideas for classroom use.

1-3:30 p.m.
"Overview of the National Digital Library Program"

See Feb. 15, 1-3:30 p.m. listing above.

3:30-4:30 p.m.
"Unleashing the Power of LOCIS"

See Feb. 15, 10-11 a.m. listing above.

Tours

The following special tours **require a reservation.** Please fill out the **Tour Reservation** form on page 413.

Feb. 14, 1997
"The Geography and Map Division"

Established as the Hall of Maps in 1897, the Geography and Map Division is a major center for scholarly research relating to cartography and geography. From rare atlases to state-

LC Presentation Reservation Form for the ALA Midwinter Meeting

To reserve a place, call (202) 707-2948, fax (202) 707-0190, or e-mail lcala@loc.gov.

Name _____

Institutional Affiliation _____

Phone _____ Fax _____

E-mail _____

Presenation's Name/Date /Time

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of-the-art electronic maps, the collection astounds the mind and eye. A selection of cartographic treasures dating back to the 15th century will be featured, and the latest computer technology from the Center for Geographic Information demonstrated.
10-11 a.m., Geography and Map Division Foyer (Room B01), James Madison Memorial Building

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1-2 p.m.
"Preservation Research and Testing"
A firsthand look at the paper chemistry laboratory and research projects of the Preservation Research and Testing Division will be featured on this tour.
The tour will be repeated at 2 and 3 p.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

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1-2 p.m.
"Digital Audio Recording"
A demonstration of the new digital audio recording and reformatting facility will be featured.
The tour/demonstration will be repeated at 2 and 3 p.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

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1-2 p.m.
"Conserving Library Materials"
See the facilities and hear about the measures taken to conserve rare book and paper library materials.
The tour will be repeated at 2 and 3 p.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

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1-2 p.m.
"Caring for Collections"
Demonstrations of the box making machine and a tour of the book repair unit will be conducted.
The tour/demonstration will be repeated at 2 and 3 p.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

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2-3 p.m.
"The Music Division"
The collections of Serge Koussevitzky and Irving Berlin, musical instruments by Antonio Stradivari, a lock of Beethoven's hair, George Gershwin's metronome, Victor Herbert's death mask. All these, millions of music manuscripts, printed music, correspondence and more make the Music Division a source for musical scholarship unmatched anywhere in the world. The tour/presentation will include selections from the incredible range of materials available for researchers, and staff experts will describe the collections and services offered by the division.
Music Division Foyer (Room 113), James Madison Memorial Building

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2-3 p.m.
"The Manuscript Division"
With more than 45 million items, the collection of the Manuscript Division is an extraordinary historical resource for the nation. Among its treasures are unique documents relating to the nation's founding.
This tour/presentation, including the opportunity to see selected manuscript treasures and presidential papers, will be repeated at 3 p.m.
Manuscript Reading Room (Room 101), James Madison Memorial Building

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4-6:15 p.m.
"Jefferson Building Architectural Tour and Reference Service Presentation"
Go back in time 100 years. See the Thomas Jefferson Building of the Library of Congress restored to its full magnificence. This unique opportunity for ALA participants will feature not only the majestic public spaces of this grand Beaux Arts building, but also the splendid Congressional Members' Room and ceremonial Old Librarian's Office. Following an hourlong architectural tour, participants will attend a special presentation on reference services in the spectacular Main Reading Room. Staff experts from the Main Reading Room, National Reference Service, Science Reading Room, and Newspaper and Current Periodicals Reading Room will cover LC reference support for researchers and the nation's libraries.
Great Hall, Thomas Jefferson Building

Feb. 15, 1997
9-10 a.m.
"Jefferson Building Architectural Tour"
This hourlong tour includes the same beautifully restored public spaces, Congressional Members' Room, and Old Librarian's Office featured on the Friday afternoon tour.
Great Hall, Thomas Jefferson Building

9-10 a.m.
"The Prints and Photographs Division"
As the eyes of the nation, the Prints and Photographs Division offers researchers millions of original and historical documents, from rare daguerreotype portraits of the Lincoln family and the American Colonization Society in Liberia to evocative views of newsworthy events from the Civil War to modern newspaper morgues. The tour will focus on technical services, such as housing and cataloging documentary photographs, cartoons, posters and architectural drawings. The digital imagebase OPAC, containing 100,000 images on diverse subjects, will also be featured.
Prints and Photographs Reading Room (Room 337), James Madison Memorial Building

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9-10 a.m.
"Preservation Research and Testing"
A firsthand look at the paper chemistry laboratory and its research projects will be featured on this tour.
The tour will be repeated at 10 and 11 a.m. and 1, 2 and 3 p.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

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9-10 a.m.
"Digital Audio Recording"
A demonstration of the new digital audio recording and reformatting facility will be featured.
The tour/demonstration will be repeated at 10 and 11 a.m., and 1, 2 and 3 p.m.

Preservation Directorate Office (Room G21), James Madison Memorial Building

9-10 a.m.
"Conserving Library Materials"
See the facilities and hear about the measures taken to conserve rare book and paper library materials.
The tour will be repeated at 10 and 11 a.m. and 1, 2 and 3 p.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

9-10 a.m.
"Caring for Collections"
Demonstrations of the box making machine and a tour of the book repair unit will be conducted.
The tour/demonstration will be repeated at 10 and 11 a.m. and 1, 2 and 3 p.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

12-4 p.m.
"Rare Book Open House"
Thomas Jefferson's collection, the foundation for the Library of Congress, is the nucleus of this extraordinarily rich collection. Over the years, significant collections have been purchased or donated, building a resource for researchers encompassing nearly all eras and subjects. Today, there are more than 650,000 books, broadsides, pamphlets, theater playbills, title pages, prints, posters, photographs and medieval and Renaissance manuscripts in the division's collection.
Drop in any time between noon and 4 p.m. for a tour of the restored reading room and to learn about this fascinating collection.
(Note: The open house **does not require a reservation.**)
Rare Book and Special Collections Reading Room (Room 206), Thomas Jefferson Building

1-1:45 p.m.
"Book Talk: Artists Books Dating from 1875 to the Present"
Rosenwald Room (across from the Rare Book and Special Collections Reading Room), Thomas Jefferson Building

2-2:45 p.m.
"Illustrated Books from the Rosenwald Collection"
Rosenwald Room (across from the Rare Book and Special Collections Reading Room), Thomas Jefferson Building

3-3:45 p.m.
"Books from Thomas Jefferson's Collection"
Rosenwald Room (across from the Rare Book and Special Collections Reading Room), Thomas Jefferson Building

February 16, 1997

9-10 a.m.
"Preservation Research and Testing"
A firsthand look at the paper chemistry laboratory and its research projects will be featured on this tour.
The tour will be repeated at 10 and 11 a.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

9-10 a.m.
"Digital Audio Recording"
A demonstration of the new digital audio recording and reformatting facility will be featured.
The tour/demonstration will be repeated at 10 and 11 a.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

9-10 a.m.
"Conserving Library Materials"
See the facilities and hear about the measures taken to conserve rare book and paper library materials.
The tour will be repeated at 10 and 11 a.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

9-10 a.m.
"Caring for Collections"
Demonstrations of the box making machine and a tour of the book repair unit will be conducted.
The tour/demonstration will be repeated at 10 and 11 a.m.
Preservation Directorate Office (Room G21), James Madison Memorial Building

LC Tour Reservation Form for the ALA Midwinter Meeting

To reserve a place, call (202) 707-2948, fax (202) 707-0190, or e-mail lcala@loc.gov.

Name _____

Institutional Affiliation _____

Phone _____ Fax _____

E-mail _____

Tour's Name/Date /Time

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'Looking for a Good Picture Book?'

Children's Literature Center Holds Symposium

There is a surplus of illustrated children's books for sale these days, but a real shortage of good ones.

So said Sybille A. Jagusch, chief of the Children's Literature Center at the Library, echoed by several speakers during a daylong symposium on children's picture books held in the Mumford Room on Nov. 8.

In the Mumford Foyer, guests caught a glimpse of an accompanying exhibition, "For the Heart of a Child: The Enduring Picture Book," featuring outstanding titles published during the past 30 years. Forty-five titles produced by authors and illustrators such as Maurice Sendak, William Steig, Margot Zemach, John Steptoe and others will be on display through Feb. 8.

"Over the past few years, we've seen a huge increase in the publication of children's books, but not necessarily of memorable stories or pictures in them," Ms. Jagusch explained. "Many of the books are very shiny and have lots of movable parts so that children can play with them — even in the bathtub. But, for all their flexibility, most of these books don't live long in a child's imagination. They don't linger."

Ms. Jagusch tempered her initial observation, however, by wondering aloud if she, along with many other observers with similar views, were perhaps guilty of being nostalgic rather than objective in critiquing today's crop of new titles. "Are we idealizing the books of our past?" she asked the audience, which included publishers, children's book authors, reviewers, teachers, editors and librarians from several states and overseas.

Betsy Hearne, a writer and former editor of *The Bulletin of the Center for Children's Books*, delivered the results of a survey she conducted to identify "perennial favorites" — titles that have captivated children and adults through the generations, since 1901. Ms. Hearne, who teaches children's literature at the University of Illinois at Urbana-Champaign, was quick to admit the unavoidably subjective nature of a such a list, one that she nevertheless hoped would present a "Charlotte's Web of picture books, ones that combine high quality with popular appeal."

Mr. Gumpy's Outing by John Burningham

Her roster of 35 titles, winnowed down from 50, does not include traditional folk or fairy tales, which Ms. Hearne believes warrant analysis in an anthropological context. She also omitted books that, although highly popular with young readers, have been dismissed by adult reviewers in the field. Although she sought opinions from a broad range of adults and youngsters, Ms. Hearne confined her list to books that children could understand by reading — or being read to — without interpretations by adults.

Ms. Hearne explained many of the features that these "perennials" have in common. All are stories that children listen to attentively and that adults can enjoy reading many times,

Jim Higgins

Ethel Heins, editor emerita of *The Horn Book Magazine*, author Rosemary Wells and Sybille Jagusch, chief of the Children's Literature Center

Jim Higgins

Sybille Jagusch engages in a lively discussion with Hidekazu Sato, president of Tokyo's Koguma Publishing Co. and his interpreter, Kimiko Abe.

Jim Higgins

Ethel Heins, author Vera Williams and Martha Walk, a librarian at Thomas Jefferson Middle School in Arlington, Va., pause to enjoy refreshments at the reception.

Jim Higgins

Margaret Coughlan of the Children's Literature Center, Laurie Sale, of Phillips Medi Software and Betsy Hearne from the University of Illinois at Urbana-Champaign

"without going crazy," she said with a grin. In all cases, the artwork included large expanses of white space to add clarity and provide children with room to project their imaginations. She pointed out that the oft-maligned cartoon-style predominates in the literature and praised its functionality and simplicity, which matches the elemental tone of many stories while reflecting their content.

According to Ms. Hearne, a successful narrative makes the old new again by reviving characters and situations found in popular folklore. Most such narratives feature repetitive symbols, rhyming and archetypal characters such as the fool who blunders into and out of self-inflicted situations or the lone hero who incurs trouble by violating a prohibition but becomes wiser for his ordeal.

She noted that children enjoy seeing the protagonist "violate a prohibition" and the chaos that often results. She did not, however, suggest that this reaction justifies the current trend toward incorporating disturbing current adult issues. "The most enduring books have an almost embarassing simplicity," she noted. "When we fail to recognize the sophistication in such simplicity, we're actually *adult*-erating the literature."

Throughout the symposium, Ms. Hearne and other speakers pointed out how children's stories, like life, tend to repeat themselves by winding up where they began. "Are we programmed to repeat ourselves?" she asked. "I hope older adults will read the books they read as children, returning to them and thus, coming full circle."

Ethel Heins, editor emerita of *The Horn Book Magazine*, championed the simple approach to storytelling. Ms. Heins said children cannot be expected to read adult versions of the Bible or even of traditional folk tales. "But they're fodder for today's picture books." Ms. Heins agreed with Ms. Hearne's dismissal of current authors' attempts to fill children's books with

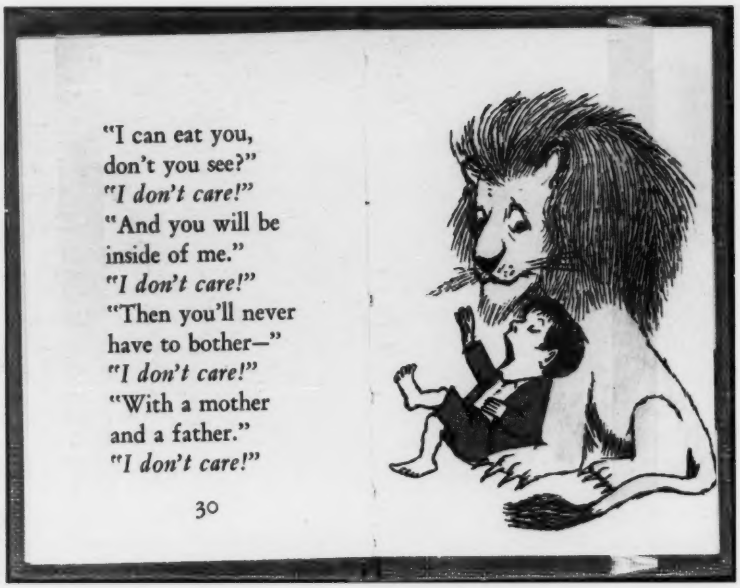
"Many current picture books are humorously impoverished," she concluded. "The child must first be charmed by the sound of the words, or the book will not last."

complex, trendy or, worse, didactic subject matter, insisting that such content will not inform but only confuse the intended audience. She quoted critic Louise Konigsburg, who said, "No child has ever been interested in a story for its own good."

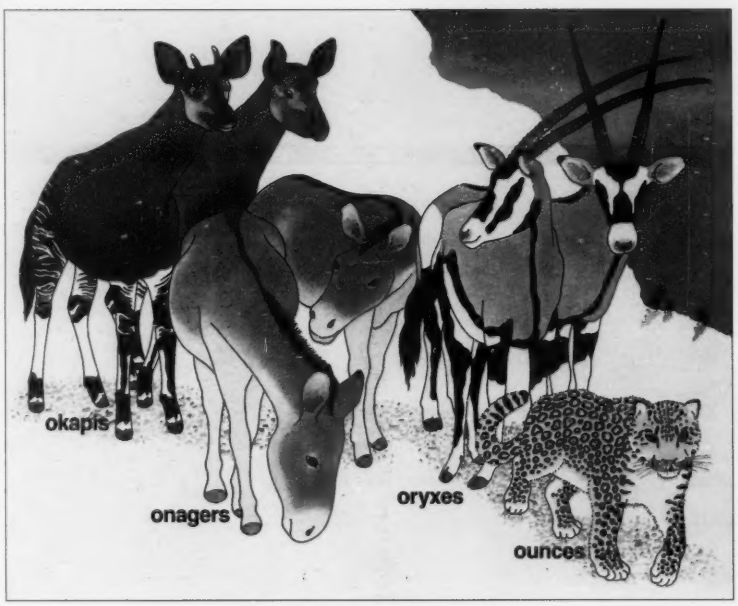
What such didactic stories often lack, Ms. Heins observed, was a sense of comedy, an ingredient that even Beatrix Potter, who was raised in a strict Victorian household, recognized as essential for her stories about the hapless Peter Rabbit. "Many current picture books are humorously impoverished," she concluded. "The child must first be charmed by the sound of the words, or the book will not last."

The symposium's Japanese participant, Hidekazu Sato of Tokyo, described his work as president of Koguma Publishing Co., which specializes in picture books for a Japanese audience. Although originally headed for a career in economics and finance, Mr. Sato developed a taste for Western children's books while teaching Sunday school. He explained through an interpreter that post-World War II Japan was book-starved. Shortly after graduating from college, he started his publishing company and, after reading picture books written by U.S. authors to his children, decided to devote his efforts to producing such books for youngsters in his country.

Mr. Sato chose his illustrators carefully, focusing on a preschool audience. He instructed his illustrators to produce graphics that displayed a uniquely Japanese style and format. To date, after 30 years, Mr. Sato has sold 4 million copies of books in one 15-volume series alone.



Nutshell Library by Maurice Sendak



Aardvarks Disembark by Ann Jones

His characters are uniquely Japanese in many respects. One book features a group of cats, none of whom have names. All act as a group, thus embodying some basic aspects of Japanese culture. "The book has been very successful in Japan and Korea, but not in the United States," he said.

Following is a list of items in the exhibition "For the Heart of a Child: The Enduring Picture Book."

Ahlberg, Janet and Allen. *The Jolly Postman, Or, Other People's Letters.* Boston: Little, Brown, 1986

Bodecker, N.M., translator and illustrator. *"It's Raining," Said John Twaining: Danish Nursery Rhymes.* New York: Atheneum, 1973. (A Margaret K. McElderry book)

Briggs, Raymond. *Jim and the Beanstalk.* New York: 1970

Burningham, John. *Mr. Gumpy's Outing.* New York: Holt, Rinehart, & Winston, 1971

Carlip, Remy. *Arm in Arm: A Collection of Connections, Endless Tales, Restorations, and Other Echolalia.* New York: Parents Magazine Press, 1969

Cousins, Lucy. *Maisy's Pop-Up Playhouse.* Cambridge. Mass.: Candlewick Press, 1995

Crowther, Robert. *The Most Amazing Night Book.* London: Viking/Penguin, 1995

De Paola, Tomie. *"Charlie Needs a Cloak."* Englewood Cliffs, N. J.: Prentice-Hall, 1973

Emberley, Barbara. *One Wide River to Cross.* Illustrated by Ed Emberley. Englewood Cliffs, N. J.: Prentice-Hall, 1966

Faulkner, Keith. *The Wide-Mouthed Frog: A Pop-Up Book.* Illustrated by Jonathan Lambert. New York: Dial Books for Young Readers, 1996

Fox, Mem. *Hattie and the Fox.* Illustrated by Patricia Mullins. New York: Bradbury Press, 1988

Frasconi, Antonio. *See Again, Say Again: A Picture Book in Four Languages.* New York: Harcourt, Brace, & World, 1964

Freeman, Don. *Corduroy.* New York: Viking Press, 1968

Goffstein, M.B. *A Little Schubert.* New York: Harper & Row, 1972. Phonograph record included.

Goodall, John S. *The Adventures of Paddy Pork.* New York: Harcourt, Brace & World, 1968

Graham, Lorenz. *David He No Fear.* Pictures by Ann Grifalconi. New York: Thomas Y. Crowell, 1971

Hendershot, Judith. *In Coal Country.* Illustrated by Thomas B. Allen. New York: Alfred A. Knopf, 1987

Hoban, Tana. *Look Again!* New York: Macmillan, 1971 (19)

Hurd, Thacher. *Mama Don't Allow: Starring Miles and the Swamp Band.* New York: Harper & Row, 1984

Hutchins, Pat. *Rosie's Walk.* New York: Macmillan, 1968

Jonas, Ann. *Aardvarks, Disembark!* New York: Greenwillow Books, 1990

Keller, Holly. *Grandfather's Dream.* New York: Greenwillow Books, 1994

Lawrence, Jacob. *Harriet and the Promised Land.* New York: Simon & Schuster, 1993

Lionni, Leo. *Inch by Inch.* New York: Ivan Obolensky, 1960

Lobel, Arnold. *Frog and Toad Are Friends.* New York: Harper & Row, 1970

Low, Joseph. *Mice Twice.* New York: Atheneum, 1980. (A Margaret K. McElderry book)

Martin, Sarah C. *Old Mother Hubbard and Her Wonderful Dog.* Illustrated by James Marshall. New York: Farrar, Straus and Giroux, 1991

Minfong, Ho. *Hush! A Thai Lullaby.* Pictures by Holly Meade. New York: Orchard Books, 1996

Mitsumasa, Anno. *Anno's Alphabet: An Adventure in Imagination.* New York: Thomas Y. Crowell, 1975 (2)

Piatti, Celestino. *The Happy Owls.* New York: Atheneum, 1964

Raschka, Chris. *Yo! Yes?* New York: Orchard Books, 1993. (A Richard Jackson book)

Rayner, Mary. *Mr. and Mrs. Pig's Evening Out.* New York: Atheneum, 1976

Revius, Jacobus. Translated and illustrated by Peter Spier. *Noah's Ark.* Garden City, New York: Doubleday, 1977

Ringgold, Faith. *Aunt Harriet's Underground Railroad in the Sky.* New York: Crown, 1992

Say, Allen. *Grandfather's Journey.* Boston: Houghton, 1993 Scieszka, Jon, and Lane Smith. Math Curse. New York: Viking, 1995

Sendak, Maurice. *Nutshell Library.* New York: Harper & Row, 1962

Steig, William. *Amos and Boris.* New York: Farrar, Straus and Giroux, 1971

Steptoe, John. *Stevie.* New York: Harper & Row, 1969

Velthuijs, Max. *Frog in Winter.* New York: Tambourine Books, 1992

Watson, Clyde. *Father Fox's Pennyrhymes.* Illustrated by Wendy Watson. New York: Thomas Y. Crowell, 1971 (41)

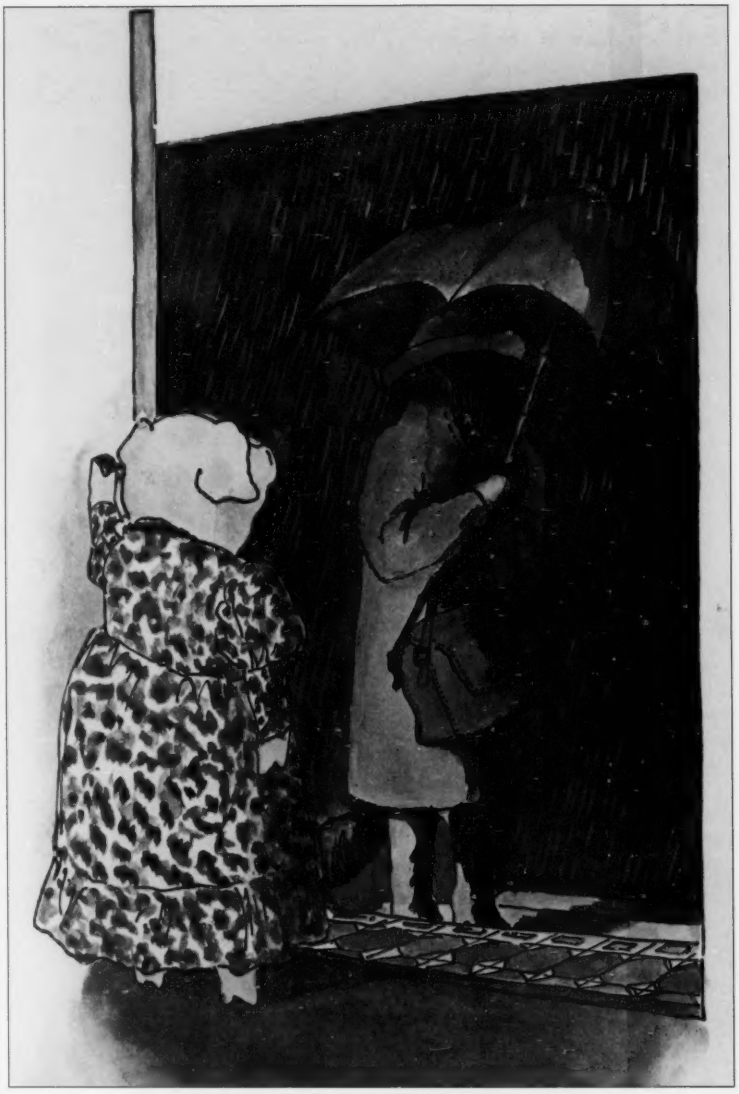
Wells, Rosemary. *Morris's Disappearing Bag: A Christmas Story.* New York: Dial Press, 1975

Williams, Barbara. *Albert's Toothache.* Illustrated by Kay Chorao. New York: E. P. Dutton, 1974

Williams, Vera B. *A Chair For My Mother.* New York: Greenwillow Books, 1982

Zemach, Margot. *It Could Always Be Worse: A Yiddish Folk Tale.* New York: Farrar, Straus and Giroux, 1976

Jim and the Beanstalk by Raymond Briggs



Mr. and Mrs. Pig's Evening Out by Mary Rayner

Laurie Sale, vice president of Home and Family Entertainment at Philips Medi Software in Los Angeles, unveiled several CD-ROMs that offer interactive access to the contents of several educational children's books. She cited the success of such products as "Where in the World Is Carmen Sandiego" and "Math Blasters," but added that the CD-ROM cannot replace a child's experience with a book: "If you had a chance to show your child the *Mona Lisa* on screen or in a museum, you'd go to a museum"

The high cost of producing such CD-ROM products — $300,000 to $800,000 per disk — forces the producer to sell many disks to break even, said Ms. Sales, leading leading many companies to cut corners by using limited animation, stock characters, unimaginative storylines and canned music.

The day ended with a reading by Rosemary Wells's *Morris's Disappearing Bag: A Christmas Story*, whose work is featured in the Library exhibition. Ms. Wells, who has published or contributed to more than 70 picture books (and has "23 waiting to be written"), repeated earlier speakers' dismay over the current lack of high-quality books in the genre. "Hundreds of new adult books are published every season and that's wonderful. We need them. But if a child were introduced to a library or bookstore whose stock of children's books hadn't been changed in 25 years, he'd never miss anything.

"There are too many titles on the shelf today," she added. "You have to have a rare voice to write a children's book. It's like being a countertenor. Not many people have it."

Ms. Wells, echoing other symposium participants, said that a children's book, to be good, must "stand up to 50 readings. Like you, children have to want to go back to the same book again and again."

—*Barbara Bryant*

Barbara Bryant is a Washington freelance writer.

Library Publishes Next-to-Last Volume of *Letters to Delegates of Congress*

The Library of Congress has just published the latest volume in its projected 25-volume series containing the complete correspondence of the 343 delegates who attended the Continental Congresses during the American Revolution.

Volume 24 of *Letters of Delegates to Congress, 1774-1789* covers the period from Nov. 6, 1786, to Feb. 29, 1788, and focuses primarily on events surrounding the creation of the U.S. Constitution. The volume also reflects the fiscal problems of Congress and the states, and issues of foreign affairs and the Western frontier.

Although Congress had authorized a new convention to gather "for the sole and express purpose of revising the Articles of Confederation," the 55 state delegates who assembled in Philadelphia from May 25 to Sept. 17 nevertheless crafted an entirely new document. Ten delegates were also sitting members of Congress, and extracts from their letters from Philadelphia have been preserved in these pages. Extensive notes taken by delegate Melancton Smith, which were not publicly available until 1959, now comprise the fullest record known for study of the debate in Congress.

The greatest scene of activity in these pages is the Western frontier, as Congress monitored westward migration, disavowed George Rogers Clark's unauthorized raids against the Spanish and Indians in the Ohio Valley and resolved to negotiate a treaty with hostile Western tribes. It documents as well the prospect of Kentucky statehood and the passage of the Northwest Ordinance.

The editors of the *Letters* project, Paul H. Smith and Ronald M. Gephart, have drawn upon more than 23,000 documents assembled from hundreds of institutions and private individuals from all over America and Western Europe, particularly the Library's own unrivaled collections covering the American Revolutionary era. They have attempted to present all the extant documents written by the delegates during their attendance in Congress. Dozens of librarians, archivists, and private collectors assisted the editors in the project.

The publication of this material began in 1976 with a generous grant from the Ford Foundation. It supersedes the 60-year-old *Letters of Members of the Continental Congress* prepared in eight volumes by Edmund C. Burnett.

Volume 24 of *Letters of Delegates to Congress, 1774-1789* is available by mail from the Superintendent of Documents, New Orders, PO Box 371954, Pittsburgh, PA 15250-7954. Telephone orders may be placed by calling (202) 783-3238 to charge copies to Visa or MasterCard.

Volume 24 (721 pages) sells for $46 (cite stock number 030-000-00-266-1 when ordering by mail or by telephone). Previous volumes, at various prices, are still available from the Superintendent of Documents.

USMARC Code List for Organizations Now Available

The *USMARC Code List for Organizations* is now available from the Cataloging Distribution Service of the Library of Congress. *The USMARC Code List for Organizations* replaces the popular *Symbols of American Libraries*, the 14th edition of which was last published in 1992.

This new code list contains the short alphabetic codes used to represent libraries, archives and other organizations that need to be identified in the bibliographical environment. The publication is a key to codes for holdings institutions represented in the Library of Congress National Union Catalog (NUC) and other union list publications and is used in a number of data elements in the MARC format that call for institutional identifiers. It is an essential reference tool for those dealing with MARC records, for systems reporting library holdings, for many interlibrary loan systems and for those organizing cooperative cataloging projects on a regional or larger scale.

USMARC Code List for Organizations contains 26,920 codes, of which 21,955 are valid identifiers for general use. More than 2,700 new codes have been added since *Symbols* was last published. The list also includes 4,965 references from invalid codes, 2,294 of which are references from codes taken from other published lists. The codes are used to designate U.S. and non-U.S. libraries and other related institutions.

The volume is organized in two separate lists. The first is an alphabetical listing by organizational code; the second, an alphabetical listing by institution.

USMARC Code Lists for Organizations sells for $35 (North America) and $36 (outside North America). 1996. ISBN: 0-8444-0883-2. 476 pages, Softcover. Order it directly from: Library of Congress, Customer Services Section, Cataloging Distribution Service, P.O Box 75720, Washington, DC 20013-5720; telephone (800) 255-3666 (U.S. only) or (202) 707-6100; fax: (202) 707-1334. TDD: (202) 707-0012. The web address: http://www.loc.gov/cds/cds/E-mail: cdsinfo@mail. loc.gov/

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